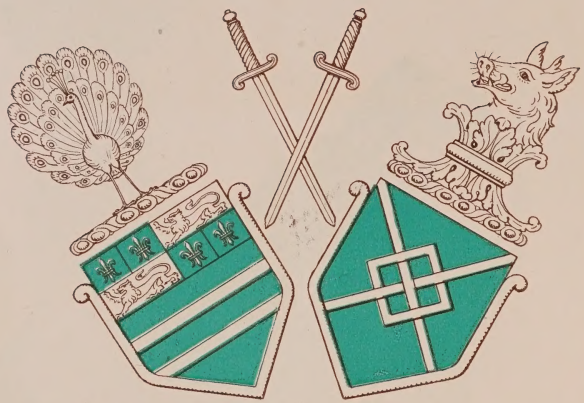
Mary Pickford

Dorothy Vernon of Haddon Hall

PRICE 25 CENTS



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Mary Pickford

In my judgement,
"Dorothy Vernon of Haddon Hall"
is the best picture I
have ever made.

Mary Pickford.

April 7th 1924.

Mary Pickford
IN
"DOROTHY VERNON OF HADDON HALL"

From the romantic novel by Charles Major ~ Adapted by Waldemar Young

A MARSHALL NEILAN PRODUCTION

Photography by Charles Rosher

RELEASED BY UNITED ARTISTS CORP.

CAST OF CHARACTERS

DOROTHY VERNON	MARY PICKFORD
Sir George Vernon	Anders Randolf
Sir Malcolm Vernon	Marc MacDermott
Lady Vernon	Mme. Daumery
Sir John Manners	Allan Forrest
Earl of Rutland	Wilfred Lucas
Queen Elizabeth	Clare Eames
Mary, Queen of Scots	Estelle Taylor
Earl of Leicester	Courtenay Foote
Dawson	Colin Kenny
Jennie Faxton	Lottie Pickford Forrest

Direction by Marshall Neilan; photography by Charles Rosher; art direction by Harold Grieve, Anton F. Grot, Irvin J. Martin, Harry Oliver and H. W. Miles; costumes by Mitchell Leisen; Miss Pickford's costumes by Sophie Wachner and Mr. Leisen; electrical effects by William S. Johnson; musical score by Victor Schertzinger, revised by Irvin Talbot.

Released by United Artists Corporation

SYNOPSIS OF "DOROTHY VERNON OF HADDON HALL"

DOROTHY VERNON, daughter of Sir George Vernon, is betrothed when a child to Sir John Manners, son of the Earl of Rutland. In later years a feud establishes enmity between the two families, and Sir George betroths Dorothy to her cousin, Sir Malcolm Vernon, whom she has never seen, and much against her will.

Shortly before the wedding ceremony is to take place Dorothy meets and falls in love with young Sir John. He has just returned from school in France and Dorothy who has not seen him since their childhood, does not recognize him as the son of their enemy, the Earl of Rutland. When his real identity becomes known, and Dorothy finds she has been deceived, she tells Sir John she never wants to see him again.

Sir Malcolm and the Duke of Norfolk are plotting to place the beautiful Mary Stuart, Queen of Scots, on the throne of England. Sir John's father is tricked into this conspiracy and unwittingly involves his son by sending him to Lochleven Castle for Mary Stuart. In the meantime Dorothy's father has, at Sir Malcolm's suggestion, invited Queen Elizabeth to attend the wedding.

Dorothy, assisted by her maid, Jennie Faxton, resists the scheme to marry her to Sir Malcolm. Her father, realizing she is in love with Sir John, tells her the son of Rutland is a prisoner and will be tortured and hanged unless she consents to marry Sir Malcolm. To save Sir John she signs the marriage agreement and then learns that John is not a prisoner, but is at Rutland suffering from wounds received while on the way to meet her.

Jennie is sent to Rutland with a message, and finds John in the arms of Mary Stuart. She believes this to be a liaison between the two, when in fact, the Queen merely had saved John from falling as, weakened by his wounds, he had tried to go from his sick bed to Haddon Hall to see Dorothy. Jennie rushes back and tells Dorothy what she has seen. Furiously jealous, Dorothy goes to Queen Elizabeth with the story that the Rutlands are seeking to put Mary on the throne of England. Elizabeth immediately orders the capture of Mary, Sir John and his father, the Earl of Rutland.

After Dorothy has told the Queen of the plot, she realizes the danger to her lover. Bent on saving him she rushes to Rutland, but misses John, who is on the way to Haddon Hall to see her.

Queen Mary is told of the approach of Elizabeth's soldiers and in order to aid her escape, Dorothy accepts the exchange of the Queen's clothes for her own. Sir Malcolm and his soldiers enter and take the disguised Dorothy a prisoner. Malcolm, who believes Dorothy is really Mary Stuart, discloses the plot, telling her not to fear, that Queen Elizabeth will die that night.

Arriving at Haddon Hall, Dorothy is taken before Elizabeth. When her identity is disclosed—much to the surprise of all—Dorothy tells the Queen of the plot against her life. The Queen refuses to believe that Sir Malcolm is disloyal and Dorothy, as a result, is made a prisoner of the Crown. She later is rescued and released by Sir John, who overcomes Haddon guards when they endeavor to prevent her escape.

Dorothy dashes to the Queen's apartments to warn her again before it is too late. While the two are conversing in whispers, Malcolm, sword in hand, steals into the darkened chamber. It is his purpose to slay Elizabeth that Mary Stuart may be enthroned.

At the crucial moment, young Sir John, his sword gleaming menacingly, crashes in through a window in the Queen's apartment.

MARY PICKFORD'S SECRET

FIGURATIVELY speaking, the motion picture pierces sunshine and shadow. It travels where there is poverty or wealth. The Main Streets and the Fifth Avenues learn its message. In fact, the silent voice of the silver sheet offers a paradox, for it is heard the world over. Thus, in a paragraph, may be summed up the essence of an interview with Mary Pickford.

"The screen is a living thing," says Miss Pickford, "simply because it is a reflection of Life—of people, and a mirror of their moods and emotions."

And who has better mirrored the moods and actions of persons in every walk of life—of children as well as adults—than Mary Pickford?

"You know," Miss Pickford went on, "there is ambition in every stratum of life. The shoemaker aspires to be a chauffeur; the chauffeur to be a banker; the banker to be a farmer,—and so on. Nobody ever is wholly satisfied. At times I am almost convinced it is a trait in all of us to belittle our own stations. To use an old phrase, 'The other fellow's grass always looks the greenest.'

"This spirit of wanting to change, of being restless and desiring to do other things, is what really constitutes ambition. For myself, I think that if it were my privilege to choose, I should like best to be remembered for the spirit of Springtime—the age of seventeen.

"Undoubtedly we all will admit that Booth Tarkington has carved a niche for himself in the literary world with his stories of youth. I would like to fill a similar place in the film world. The greatest measure of happiness would come to me if I could feel that I had reminded people of something that is near their hearts—something that all have in common—the memory of youth.

"To me the prettiest part of the year is Spring. One might say it symbolizes hope, youth, love. It always seems that in that season Nature opens her perfume bottle and its fragrance permeates unfolding buds and blooming things.

"It really doesn't matter to what dizzy heights we rise—whether we be kings or just plain folk—always there will be an understanding—an in-between level—where we will love to meet and talk. I believe that point of understanding comes when we think of youth.

"Should I ever give up playing in pictures, I would like nothing better than to direct the type of story that will remind us of the Springtime of our lives—of the hopes and ambitions we had. For as we grow older, disappointments bring on the Summer of Reality, fading all too often into the Autumn of Cynicism and the Winter of Failure. These, I am sure, can be erased in the memory of Springtime. That is why I want to touch upon the little things that link us with the days when we looked upon the world through eyes that were hopeful.

"One night at the dinner table, a friend of Douglas's and mine forcibly brought the point home that I wish to make. After I had passed him some chili-sauce, he said:

" 'I never eat chili-sauce that I don't think of mother and the way she used to make it.'

"Which reminded me that whenever I see lilacs I always think of the front yard of our old home in Canada in the days of my childhood. It is always the simple, little things that bring back the memory of Springtime.

"It is childhood and its environment which teaches us the things that are poignantly influential on our later lives. From my child roles in pictures I have grown up to Dorothy Vernon. Without the experience of feeling the emotion of a child's heart I could not possibly have played my first grown-up part. For a child possesses more dramatic emotion than an adult—a fact which startled me when I first discovered it. It is the child's natural way of giving vent to expression and feeling. Though Dorothy Vernon was a mature woman, she had the sensitive feelings and the dramatic reactions of a child."

MARY PICKFORD ON GOWNS

IT may be true that clothes make the man, as well as the jazz-girl of the present hectic day, but Mary Pickford, cinema artist extraordinary, declares costumes alone cannot spell success for any photoplay depicting the romantic and adventurous days of earlier centuries.

" 'Dorothy Vernon of Haddon Hall' isn't a costume picture in the ordinary movie sense of the word; it isn't a 'million dollar' photoplay with the story all buried in a clutter of clothes and scenery," Miss Pickford asserts.

"I have tried to make of Charles Major's celebrated romantic novel such an interesting and real life-like human story that the spectator will see the costumes only as a natural and necessary incident of the background. It is true that we garbed 'Dorothy Vernon' elaborately, and that the settings are magnificent to a high degree; nevertheless, they are never overdrawn—never anything but secondary to the prime importance of the story.

"I want 'Dorothy Vernon' to make every man's wife remember the time when her husband told her she was the only woman in the world, and make him hold her hand while telling her again. I hope it will, and I believe it will. That's how strongly the story—the romance—dominates the costumes, which are typical of the period, but always secondary."

The exquisite lines of the Elizabethan period costume—Sixteenth century, England—when voluminous skirts and beruffled, beaded and brocaded decorations were all the vogue, present an even more beautiful Mary Pickford than the myriad admirers of even "The World's Sweetheart" have been accustomed to seeing.

In the big banquet scene Miss Pickford's admirers see her in a gorgeous gown of black and gold brocade, with metal lace sleeves seeded with pearls, and underskirt showing among the fringes of gold metal cloth adorned with patterns of roses embroidered in pearls. On the sleeves are a hundred gross of seed pearls. Five women worked two weeks to string the pearls that decorate these sleeves. Even more charming and stunning than the banquet costume is Miss Pickford in the Dorothy Vernon bridal gown, designed from a copy of an old English print. This is of sage green velvet, lined with orchid taffeta, with underskirt of green and silver brocade embroidered in emeralds and pearls.

In the matter of costumery alone, the research bureau of Miss Pickford's producing organization required many weeks to gather the necessary information, collect authentic prints and sufficient data for the designers to work on. Added to the time and expense essential for historical accuracy in this respect, a corps of eighteen dressmakers were kept busy almost day and night for three months preparing the thirteen gowns worn by Miss Pickford in the various scenes. In addition to the star's own gowns, there were ninety changes of costumes for the principals in the supporting cast. All told there were about one thousand costumes for leading players, ladies-in-waiting, peasants, couriers, soldiers, court attaches, servants, etc.

That style is style, and clothes are clothes, no matter what the land or the century, is amply demonstrated in "Dorothy Vernon of Haddon Hall."

If all the costumes worn by Miss Pickford in this photoplay were to be placed on the scales at the same time they would tip the beam at very close to half a ton, according to figures furnished by the property man.

"Compare the styles of the Elizabethan period with those of the present day, and then try to imagine a young woman of this time being married in a bridal gown that weighs nearly a hundred pounds," said Marshall Neilan, director of Miss Pickford. "Yet the bridal costume worn by the star as Dorothy Vernon weighed nearly that much; and she not only had to wear it once, but several times."

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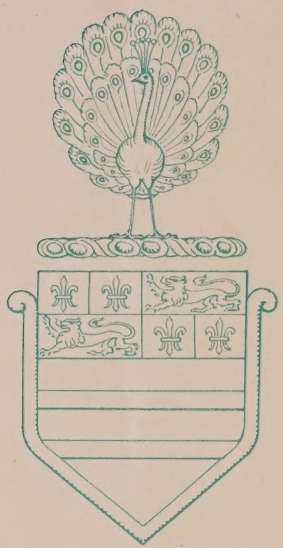

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